

FOR IMMEDIATE RELEASE**The Museum of Modern Art**For Immediate Release
October 2001**SCULPTOR RICCI ALBENDA CREATES A SERIES OF OPTICALLY AND SPATIALLY****CHALLENGING ENVIRONMENTS AT THE MUSEUM OF MODERN ART***Projects 74: Ricci Albenda***November 16, 2001—January 22, 2002**

For *Projects 74*, sculptor Ricci Albenda transforms a portion of the Museum's mezzanine level into a series of optically and spatially challenging environments. Albenda uses the clean, straight walls of the gallery as his medium, distorting them to create sculptures that visitors can enter, warping their visual and tactile senses of space. The artist's off-kilter corridors, trompe l'oeil rooms, and perspectively skewed wall fissures are also models of what Albenda imagines are alternate worlds with alternative forms of measurement and other ways of seeing. More science fiction than science, Albenda's works comment upon the state of the present by imagining an alternative, perhaps future reality. *Projects 74: Ricci Albenda*, on view from November 16, 2001, through January 22, 2002, was organized by Laura Hoptman, Assistant Curator, Department of Drawings.

Museumgoers might expect to be transported by the objects that they see on the walls, but they are less inclined to expect that the walls themselves will transport them into a topsy-turvy world in which right angles do not exist, and floors are not parallel to ceilings. Albenda attempts this feat by creating enterable sculptures that he evocatively refers to as "portals to other dimensions." Designed using sophisticated three-dimensional computer-imaging techniques, Albenda's creations reflect the artist's wide-ranging interests that include architecture, graphic design, and physics.

The *Projects 74* installation consists of three elements: a trompe l'oeil room painted on a wall; a relief sculpture fashioned to give the illusion that it is a similar room; and an actual room with walls, ceilings, and floors that have been rendered to create a perspectival distortion that relates to the first two elements. Ms. Hoptman states, "Belonging to a tradition of what the architectural historian Anthony Vidler has called the "architectural uncanny," Albenda's visually and spatially destabilizing installations can also be experienced as metaphors for the discomfort and strangeness of our contemporary environments—from the carnival funhouse to the shopping mall."

Ricci Albenda was born in Brooklyn, New York, in 1966. His recent shows include *Tesseract* (2001) at Andrew Kreps Gallery, New York, and participation in *The Americans* (2001) at the Barbican Art Gallery, London, and *Greater New York* (2000) at P.S. 1 Contemporary Art Center, a MoMA affiliate. His work has been featured in group shows at the Centre Georges Pompidou, Paris (2000), Delfina Studio Trust, London (2000), and Stalke, Copenhagen (1999), among others. Albenda received a BFA from the Rhode Island School of Design (1988).

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Created in 1971 as a forum for emerging artists and new art, the Projects series has played a vital part in MoMA's contemporary art programs. Initiated by representatives from all of the Museum's curatorial departments, the series has presented the work of close to 200 artists to date. The Projects series is organized by Laurence Kardish, Senior Curator, Department of Film and Media. The Projects series is sponsored by Peter Norton.

In whatever medium Giacometti worked and throughout his mature career from the 1920s until his death in 1966, he consistently maintained that his goal was "to render my vision," trying to capture the fleeting, ephemeral moments of human perceptual experience.

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